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smaller working rooms, whence, through convenient doors, a large work may be studied in the central hall from a point below. The studio is full of the beautiful *bijoux* of a scholar—of choice books, medallions, engravings—everything tempered by the most tranquil taste.

"GREENOUGH was at work upon a bas-relief. I had the good fortune here, too, of seeing a work about being sent to America, to a friend in Boston. It was also a bas-relief—" *The Artist's lamp filled by an unknown hand*"—an incident of personal history. The artist is a young, graceful figure, bent in sleep or sorrow, and on his table before him is a statuette of an *Andromene Venus* of exquisite delicacy. Between him and it, a little behind, forming the height and point of the work, is a lamp—a vase—upon a long, smooth, slim pedestal, fed by a hand which emerges from a cloud over the artist's head. It is very simple and elegant—a pure little poem. So the *Castor and Pollux*, two mounted figures, the one ascending, the other directly against and behind him, descending. The lines of the two are harmonious as those of a horse rearing and of a horse kicking. 'This is Grecian and delicate. A man who would build such a studio would certainly make such things in it.

"The great work upon which the artist is now engaged for the Capitol, is in a separate building. It is a group typical of the triumph of the white over the red race. An Indian, in the act of attacking a hunter's wife and child, is seized by the hunter. There is something very large and simple in the conception and treatment of this work. Especially the figure of the hunter is most manly and noble. Possibly a romantic sense of Indian dignity may be wounded by the helpless posture of the savage, yet that expresses not too forcibly for the fact the hopeless extermination of the race.

"The full dignity and beauty of so large a work cannot be appreciated, not even conceived in the small studio, surrounded as it is with the necessary scaffolding. A great work of sculpture requires distance, as a grand actor of heroism demands time, for its proper contemplation.

"In a city like Florence, which has so much of the best of the best times, it is no small pride for an American to realize that his countrymen and their works must be named among those best. In artists like GREENOUGH and POWERS the first letter of the American chapter of art is goldened forever. With them at hand we are not altogether *Barbari* in the Uffizi and the Pitti."

GLEANINGS FROM FOREIGN JOURNALS.

NEW THEORY OF PERSPECTIVE.

The September and November numbers of the London Art-Journal contain long and carefully written articles, by Mr. W. G. Herdman, in which that gentleman attacks the theory of right-lined perspective, and endeavors to show that it does not produce an imitation of what the eye sees in nature. At the close of his last article he says—"It is with satisfaction amounting to a glow of enthusiasm, that I state, after calmly reviewing the various bearings of this important question, that I have discovered and given to the advantage of Art, three important principles, independent of enlarging the field of view,—namely, the convexity of the lines of nature removed from the line of the eye; the determining their length which, before, was considered indefinite; and the gradual diminishing of ALL size and space as they recede from the eye." Communications from Messrs. Heald, Hugi-us and Doeg, are published, attacking Mr. Herdman's theory.